



**#81 PAPER 114 -
STUDY ON THE NEED OF EDUCATION FOR STUDENTS' AESTHETICS**

Ileana Gurlui⁸³

University of Pitesti, Faculty of Education Science

Abstract

This study is part of the perimeter of science education and for this reason we put at the service at aesthetic education of adolescent artistic personality formation. Based on classroom work that we have undertaken with students, from the results achieved by the various research methods, we concluded that they need solid information support and psychosocial support terms to shape their personalities aesthetic. The main purpose of this paper is to argue the idea that via school, which carries the subject humanization conditions, it ensures access to the universality, to aesthetic values and in this way contribute to teenager's personality. The approach that we have taken is based on scientific content that includes information obtained though the application of predictive tests, summative, etc., the discussions with students and teachers with whom I connect, meetings with various personalities from the artistic, visits, cinema and theater, etc. The age at which the experiment is carried out is between 14 to 18 years, i.e. the age at which expresses the need of self-determination and independence, the age at which completes the formation of personality. We also analyzed the behavior of students in classes, trips, shows, their motivation for learning arts, and the backgrounds. We dealt specifically with aesthetics as means of knowledge, and I tried to highlight the need to educate students aesthetics in order to train them as animated personalities with values as truth, good and beautiful.

Keywords: *aesthetic education, aesthetic values, teenager, school culture*

1. INTRODUCTION

Education in the new socio-cultural context, faced increasingly with a tendency to limit the role of formative influences expansion of educational institutions and the media, television, internet, etc. The impact of the action of these institutions over the individual is reflected in structural changes, which occur in the social reality and cultural, and formal education is unable to provide a real foundation for all that is related to school culture as a landmark. It is therefore rethinking the educational process so that the educational establishment to cope with uncontrolled information explosion that takes over more and more young people, driving them away from the school program. School today, under the influence of postmodernism doctrine promotes student-centered education, it is geared toward acquiring autonomy and personal liberation. For the student to realize freedom of dreaming, the school, the space that opens every child's door to life travel, can help him acquire fundamental values – Beauty, Good, Truth – that relates them tolerance, respect work, courage, etc., under the guidance of teacher, getting to know what path to chose. The question refers to the place and role of the school in this contemporary context, seized more than information assaults. Rethinking postmodern paradigm into which the school is located, it means not only an aesthetic education, but also a fantasy. "It requires a human aesthetic education and fantastic education at the scale of humanity phantasms" (Durand, 2000).

Based on this need, the school must take responsibility for the problems faced, and the correlation of the two realities of school: institutional and living. This is necessary because students in search of models is their subculture, in opposition to the school, which means that they seek models outside the school, which is in conflict. To normalize the activity of education, it is necessary to rethink the teacher-student relationship, given that they are based on the change in education. We believe that the school must abandon prejudices and try new alternatives by which education agencies perceive the world from a new perspective, conceived as possible. It can be said that the establishment of a real learning community, it is necessary epistemological tolerance, rejecting self-sufficiency and privatization, features "that can be overcome by opening presumed imaginary excess of empathy". (Popenici, 2001)

Democracy and freedom promoted at school level can be achieved by rational statements, but by their resonating in space where agencies meet to work together and create a better and more beautiful world. These

* Corresponding author. E-mail address: gurluiileana@yahoo.com

phenomena occur according to a disorientation of values that reflects the individual's freedom of choice, banning it, which is why school restricts educational vocation in arts area. Can the student face such confrontations? Social and cultural changes require at school level to produce transformations in terms of both curriculum and alternative methodology, ensuring efficient educational process. We investigated objectivity in literary aesthetic phenomenon, to establish link between the educational guidance of students to real human profile and their ability to assimilate aesthetic values and to develop aesthetic sensitivity, taste and aesthetic judgment. Aesthetic education as an integral part of general education, calls and cultivates both emotionally and at the intellectual – operational since the perception of beauty appears with necessity and emotional understanding. By objectives – to sensitize students to the language of art, cultivating their judgment (aesthetic taste and aesthetic judgment), the formation of aesthetic attitude, shaping the character through the arts, aesthetic education contributes along other sides of education – moral, intellectual, professional, etc. yielding a complete personality. This paper is an attempt to underline that without art, especially without its specific language, human existence, as a unity in diversity, is inconceivable.

2. THE RESEARCH OBJECTIVES.

We watched, as objects of research, students training their aesthetic attitude, aesthetic skills development and their integration into human activities (art, science, technology, etc.).

3. RESEARCH HYPOTHESES.

1. Humanist oriented students can assimilate more easily and efficiently aesthetic values promoted by disciplines ranging from arts (literature), while developing sensitivity, taste and aesthetic judgment. 2. Students with a humanism orientation can express in their works more accurately with similar aesthetic values in the learning process by showing understating and discernment in hierarchical values of artistic products.

4. RESEARCH METHODS AND TECHNIQUES

Scientific research that I realized it was based on different methods, of which the most significant are: Method of data analysis and generalization of theoretical literature; Observation consisted of systematic tracking of classes engaged in research directly, systematically and longitudinally; Analysis of the work – biannual works, literary works carried out within hours of arts education (drawing, objects made of textile materials, leaves, seeds, etc.), books, etc., which allowed us to identify aptitude of literature, more developed guidance to students' humanistic idea that I left and to be the successful formulation of working hypotheses; The experimental method was applied with the aim of verifying the assumptions that humanities students can assimilate more easily and efficiently aesthetic values promoted by arts subjects (Romanian language and literature), showing creativity; Statistical method – mathematic was used as it relates to data and quantitative study of the phenomena of the field, contributing to their qualitative approach; Tabular and graphical method.

5. SUBJECTS AND RESEARCH SITE

The group of subjects: 2 classes consist of 26 and 25 students, each aged 16-17 years at the beginning of the experiment. Place of research: Mircea Scarlat Pedagogical High School in Alexandria, Al. D. Ghica High School – Alexandria. Methodological and research activity covered a period of one year.

6. CONDUCTING THE EXPERIMENT.

Before proceeding to conduct the training process, we intend to find out the level of knowledge of the subjects involved in research, and this was achieved by applying a test of initial assessment, which was considered as an activity of practice and verification for Romanian language and literature and was based on a text of Lucian Blaga, "I want to play"(2), and the requirements were: Synonymous appoint contextual words: slave to rip, upsurges, no murmur ; Identify in text two words derivatively; Specify the morfological value of the word "free" and form a sentence with another grammatical value, adding it ; Explain the role of comma in the structures "Oh, I..." and "O earth..." ; To express their opinion on the technique of writing verse ; Specify the poetry theme in relation to modern lyric ; Argue in five, ten times, the role of "game" Blaga ; Comment metaphors: "wing", "arrow", "waves of light" in the context of semantic area "flight" poetic ; Highlight the

significance of “light” in relation to the issue of text ;Rehearsal metaphor to interpret “God ...a servant in prison” .

7. COMPARATIVE ANALYSIS OF THE RESULTS OF THE TWO CLASSES IN PREDICTIVE ASSESSMENT

These values from the two classes at predictive test are supported by a number of arguments. In class X A – arithmetic average is 74.85, from which 14.88 represents creative component, values that places students of this class at an average level in terms of predictive test results. Analyzing student responses on each subject, we find that most of them have settled items featuring average and below average difficulty (subject I and subject II), few have solved subject III, based on requirements and a small number of students solved partially or incomplete the requirements. Predictive test, as the other tests applied, aimed not only students’ level of knowledge, but more the responsiveness and creativity aesthetic participation in the creation of beauty in art, specifically in the Romanian language and literature, according to which to organize and conduct educational process, resulting in confirmation or refutation of hypothesis to follow the work. Specifically, the results achieved by the students of class X A, we have shown that most students possess and apply in solving tasks, information on synonyms, derive, morphological value of word, making some statements in which a particular word (e.g. “free”) is used with another grammar value, proper spelling and punctuation signs, argumentation and interpretation of metaphors in a semantic context, use of language acquisitions in literary text reception etc.

Although students of this class have achieved above-average results, there were situations in which the language used was not as required from Romanian language and literature, argument and comments on various metaphors was simplistic, based more on a level of intuitive knowledge, spontaneous and not a scientific one, which allowed them to express their opinions in the most original way. Students of class X A, showed some hesitation in highlighting the strengths of stylistic words and expressions used in the text and artistic language was not sufficiently nuanced. At class X E, the results are far below values recorded in class X A based on all indicators. Thus, the arithmetic mean of class X E was 60.44 from which 7.12 represents creative component, and these values fall below average students at the school performance, the creative component being lower with $\frac{1}{2}$ than the same component from vocational profile class. On closer analysis of predictive test’s items, we found that students from class with real profile posse’s basic knowledge, and where the items have higher degree, are treated superficially. Argumentation, commenting, interpretation, etc., quantifies the minimum performance. These differences do not arise from the additional training with one of the groups, as preparation, but also the means used, were the same for both classes, but because of a humanistic orientation of from students and literary intelligence, which possessed them and helps them to assimilate more efficiently aesthetic values and to develop sensitivity, taste and aesthetic judgment. The results confirm the first hypothesis of our work.

8. COMPARATIVE ANALYSIS OF THE RESULTS OF THE TWO CLASSES TO SUMMATIVE ASSESSMENT.

For summative assessment from the first semester, I used a test developed in line with the content of an educational approach, and after applying its results again confirm the hypothesis, as the predictive test. The difference between classes is maintained further, highlighting the following. At class X A, the arithmetic mean is 77.58 versus 66.76 from class X E, a difference of 10.82, which confirms their progress toward predictive test, but also maintaining a considerable difference between the two classes not only for this indicator, but also to others. Vocational profile students correctly argued omniscient narrator type, gave a logical explanation for the statement from the novel “Ciocoi vechi si noi”, Nicoale Filimon, called character’s Dinu Paturica “qualities” (patience, guile, etc.), spaces filled with appropriate elements, called “earth” and “love” as the two passions of Ion, from novel of the same name by Liviu Rebreanu, they have identified the place (India), where he novel Maitrey by Mircea Eliade was posted, explained twice the conflict in the novel, described the reaction that they had reading the leading of novel “Ion”, referring to the curiosity, excitement, amazement, etc., commented, almost full, the meaning of “earth” for Ion, presenting in a original mode the comparison with a beautiful girls, etc. Creative component registered higher values (17), of the predictive test, which reveals the existence of the pupils’ creative abilities in the literary, a creativity aesthetic development of ideas, the use of literary language appropriate to the requirements of the test, imagination, creative thinking, a aesthetic culture formed in the process of understanding literature.

Students from class X A where marked down for drafting the letter (did not meet the language, conventions of the letter, clear language, stylistic register), the content of the essay, for its preparation. Students from class X E, even if they have obtained better results then those from the predictive test, managed only in a small

proportion to explain logically and consistently following the rules of grammar, most reproducing passages from the text, without regard to the requirements. At subject I, the 10 items were partially settled in the sense that they have identified the double conflict, told the content elements, but without comment on the significance that earth has for Ion. Incomplete responses, were superficial because students have not read the novel, but they took the information from the manual. At subject II, students were punished for not complying with the conventions of the letter, the contents are not appropriate to requirements, have not framed within the space allowed. On the subject II, aimed at creative component, students also recorded below-average results in the sense that didn't show the writer's conception on the novel, they did not integrate the operational concepts and so on. The conclusion from this analysis, is that students with humanism orientation, have a baggage of aesthetic skills which condition the assimilation of art (Romanian literature) and lead them to the position of creators of beautiful. All this must be supported by a certain attitude of students towards the work they study, attitude that Tudor Vianu characterizes "as a state of inner peace, the supreme moral and intellectual recreation. Who's not good at keeping silence, can not hear the voices of art" (Vianu, 1982)

At class X E, we can not speak of the existence of such skills, but not because students are not receptive, but because their reading are not based on aesthetic interest, are not sufficiently simulated to express their artistic individuality, not aesthetic judgments that have to express the taste, culture and aesthetic ideal. Learners need "a friend to talk to them about their readings" (Vadeanu, 1988), which encourages them to discover themselves and express themselves. It should be noted that the artistic interpretative skills provided for school programs, namely the Romanian language and literature (skill to recite and read expressive storytelling and report facts, impressions, skills to read a play on roles, to analyze, to argue and comment on a literary text, etc.) are not only talented pupils reserved for theater, music, dance, etc., but all schoolchildren. It was however found in our research that students with humanism orientation, expressed in their designs with higher accuracy in learning similar aesthetic values, showing understanding and discernment in value rating of artistic products. By this finding, is confirmed the second hypothesis of our work.

The summative test in semester II, where poetry was evaluated, the results were. Analyzing the test on items, at subject I, it was highlighted the difference in value between the two classes, meaning that if the students of class X A have the correct answer to all ten items, achieving full marks, students of class X E managed only partly to be within the requirements, the situations in which they scored only for knowing the author's name or name of the poetry. At subject II, students of class X A, obtained full marks identifying the central symbol of poetry and commenting on possible meaning of the work symbol "lead". At the same subject, the students of class X E, succeeded in proportion of 1/2 to comment on the possible meanings, 1/4 of them identified elements of funeral décor and 1/4 tried to identify and mere mention of opinions (scientifically unsubstantiated).

At the third subject, the results were: 90% of students from class X A, stated the theme and literary reasons, achieving maximum score, the remaining partly identified literary reasons; at the same item the students from class X E, only 10% of them identified the literary theme reasons, the rest have partially solved the proposed requirement; Students of vocational profile, 99% specified the type of lyricism and 1% did not answer the question. At the real profile class, 1% specified the type of lyricism and communication intents, and 99% only made attempts; At class X A, 80% of students outlined the composition, 20% showed only partially these elements. At class X E, 10% of students have solved the requirements, the rest tried, highlighting irrelevant elements of composition; At class X A, 70% of students commented peculiarities of language and expression, and the remaining 30% have commented partially the same requirements. At class X E, 10% commented peculiarities of speech and expression, and the remaining 90% had partial figures and elements of semantic prosody; 90% of students from class X A, expressed the personal view of the significance of poetry; no student from class X E got points for originality interpretation. At subject III, the scale provides scoring for the writing style of the paper (indicating specific requirements: number of pages, organizing ideas in writing literary, use of language, etc.). At class X A, 90% achieved a maximum score, 10% score deferential, depending on the errors found. In class X E, 45% of students did not score any point, and 55% received partial score. Finally, in class X A, the recorded values are the upper limit, and in class X E, below average, weighted towards the lower limit. In the final test, the results were equally relevant, as in previous assessments, namely. Recorded values of the two classes, which are found in the table above, reveal a considerable increase in the differences between the two groups involved in the research.

Students from vocational profile (experimental group) were able to obtain maximum score in all three tests, meaning that selected variants (at subject I) commented on the statement 'poetry is an art of language' showing that some words can produce joints of emotion that others do not produce, making arguments for or against, from other poetry studied in the third semester at school. At subject III, students have composed an essay that revealed that a text studied belongs to comedy, having regard to variety of landmarks: specification features dramatic genre, revealing features comedy, types of comic, highlighting relations spatial-temporal and conflict,

framing characters in a typology, etc. These issues highlight that the students from vocational profile have also formed an aesthetic attitude and aesthetic ability to perceive recovery as a result to humanist culture, but also contact with intellectual values. The emotion caused by the meeting with the student literary aesthetic culture requires a completed interests and abilities. It can be said that during the educational value of aesthetic perception and are commensurate with the level and quality of aesthetic culture, which means that they depend on the magnitude, intensity and adequacy of emotion that occurs in contact with art and beauty.

Students of class X E considered the control group, at subject I, managed partially to solve demands, specially their answers were influenced by the degree of complexity. On the subject II, the students from real profile, failed to note the way of understanding and interpreting the poetic emotion, aesthetics, produced by the role of the word in certain contexts. On subject III, students have been below average in the sense that it was developed according to the scale requirements: didn't get points for writing, not fell within the space requirements, have not used correct literary language, etc. It can be said that students from real profile, do not possess analytical and reasoning skills, ability to perceive aesthetic values based on intellectual, don't have a aesthetic culture formed that will allow them to build an aesthetic attitude. Comparing the results of the two classes to the final test, we find that the breadth and depth perception at students from vocational profile, are more important, unlike those of from real profile that contact with art (Romanian literature), tries emotions less intense since the merger between them and the work of art is not based on a deep communication, but only on emotion reception of an artistic content. In other words, aesthetic perception excites them, they create a state of recovery, but does not rise above current concern that make them live intense encounter with the artwork. For student from real profile, films are interesting, they like music, explore the landscape changes, etc. It is noted that at this stage the difference between the results of the experimental group and the control group increased significantly compared to the tests carried out throughout the school year. It can be seen that students from vocational profile (experimental group) obtained better results on tests applied, which demonstrates that their humanist orientation allows them to assimilate more easily and more efficiently aesthetic values promoted by disciplines ranging from arts in our case, literature, developing and sensitivity, taste and aesthetic judgment.

9. CONCLUSION

Culture aesthetic that students acquired though activates in school is somewhat behind the development level of aesthetics and arts, both quantitatively and qualitatively, but it refers more to the weight and role of artistic information transmitted and simulated by students. The curricula in force emerges quite clearly that artistic disciplines, with the exception of language and literature, have a relatively low percentage compared to other disciplines. Both in content, methodology, number of hours, and specialists (remember that art education, discipline rehabilitated rather late in high school is taught largely by retired teachers), the school is involved too little in educating students through the arts and harnessing their educational function. These issues lead us to conclude that in order to fulfill its mission, the school and especially the work conducted within its aesthetics, requires profound changes. In this regard we make the following proposals: Aesthetic education in high school to become a complete and permanent education, i.e. both actions, experiences, situations of art and extra-list, the fields of art that have a common language (grammar, shape, style, color, etc.) are available to be studied, learned by all students. Current education can no longer be thought out a complete aesthetic education, which requires in addition to teaching spaces functional and meditation performed by the teacher, trained in this regard. Aesthetic education should be student-centered and gradually become personalized as it focuses on investigative curiosity, spontaneity, desire and self-training. Aesthetic education, as education open to nature an art, by enabling both initiation school subjects and extracurricular arts students in issue (language, technical, etc.) and the necessary training to enable them socio-professional integration later. Aesthetic education in schools needs to be rethought in the sense that it requires: the introduction in the curriculum of a sufficient number of hours for educating students through the arts, given that, apart from literature benefiting from a greater number of hours, other disciplines (precursor arts, music) are allocated one hour per week, except art schools; conducting art classes in special places (workshops, laboratories) since the formation of student's personality should focus not only on the theoretical side, but also the practice, thus achieving a balance in behavior, or physically and mentally; formation of aesthetic sensitivity, taste and aesthetic interest through aesthetic development of student's visual, auditory, kinesthetic and mental abilities, so as to transform the simple receiver in creative play, introduction to the language of art to be achieved by correlating all forms (sign language, verbal, writing, language arts, design, etc.), thus achieving a more complete understanding of each artistic field in part an increase in the attractiveness of students to them; to relations between teachers and pupils by removing rigidity, inertia, cruelty of teachers who understand that everything emanates from them and that the student must perform. The conclusion is that art,

through the values they promote is a basic means to conduct educational process and training of student's personality.

10. REFERENCES:

- Durand,G,(2000). *Anthropological structures of imaginary*. Bucharest : Universe encyclopedic.
Blaga, L.,(1968)., Vol II, E.D.P., Bucharest
Popenici, S,(2001). *Alternativa. Imaginarul educational pedagogy*. Iași: Polirom.
Văideanu, G., (1988), *Education on the border between millennia*. Ed.Politică
Vianu,T.(1982). *Theory values in vol. "Studies of Philosophy of Culture"*. Bucharest: Eminescu Press.